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dressmaking, on account of my audience here today, many of whom I have counted on would be ladies, and therefore primarily interested in this topic, but I do not speak unadvisedly as I have visited the chief woman's industrial school in Paris, besides the school of applied design for men, where the students are just as likely to be given a competitive problem for the embroidery of a woman's opera cloak as for designing the plate for the winner of the Grand Prix de Longchamps.

Now I do not believe there is much doubt but that the French have been since the sixteenth century, and are now, the nation which leads the world in art, pure and applied, and if we watch closely their method of production we find that it is most intimately intertwined with the principles which are those essential to the Atelier System, namely, open competition and public exhibition.

I am not trying to defend luxury nor sumptuous living, but we have to face the

existence of facts. There is a great and growing demand for those articles which are dependent on art development, and I have had enough experience to know that the maker of these things can be produced in this country, and I believe that a proper system of instruction, only is necessary to develop him. But not as long as the school or academic system prevails.

It requires but a moment's consideration to detect the vice of the isolated school system; the student instead of drawing his inspiration from the atmosphere in which his public live and feel takes it from one instructor. The instructor is, necessarily, inferior to the final criterion of taste, from the simple fact that he is not that criterion, he expresses simply an individual opinion. So the student spends his time in satisfying the requirements of a person who is really of no importance whatsoever, whereas he should be developing himself in harmony with an environment in the midst of which he is destined to work.

## A NOTABLE WORK IN STAINED GLASS

### A MEMORIAL WINDOW

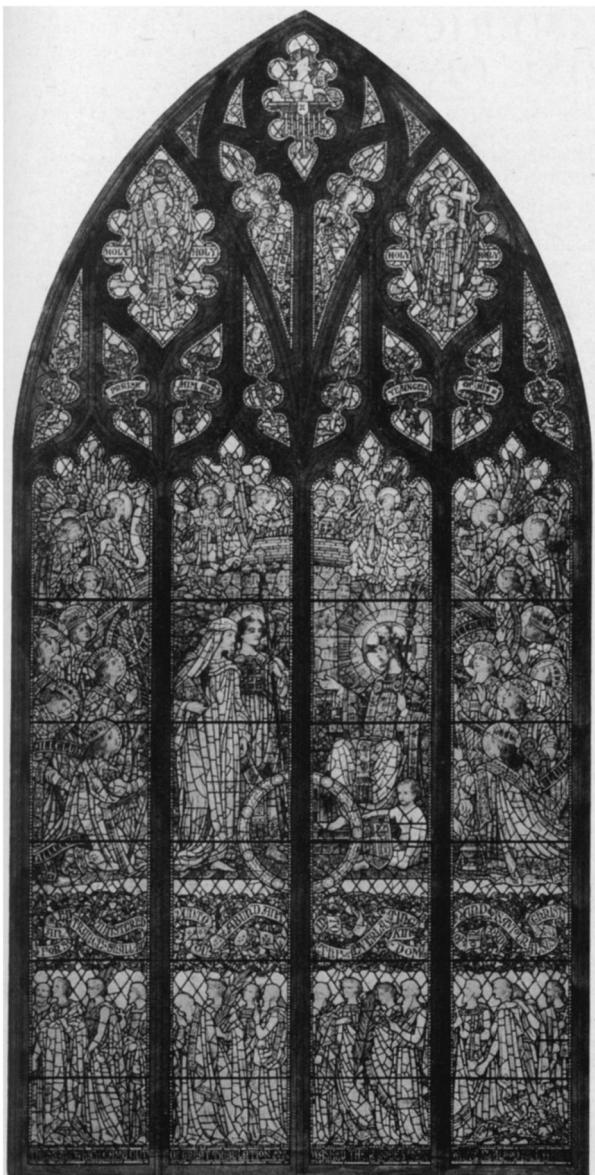
**T**HE window illustrated on the opposite page is the work of William and Annie Lee Willet who designed and executed, it will be remembered, the east window in the great hall of the Graduate School of Princeton, and also the Chancel window in the West Point Chapel.

It represents the saints in the Lord presented faultless before the throne; the Church, His Bride, welcomed by the Bridegroom in the presence of His Holy Angels, and has recently been placed in Calvary Church, Germantown, in memory of Mrs. Letitia Henry Garrison.

Separating the main upper portion from the predella is a delicate Gothic vine supporting an interlacing scroll on which is inscribed the theme, "For so an entrance shall be ministered unto you abundantly into the everlasting kingdom of Our Lord and Saviour Jesus Christ." In the predella a procession of martyrs holding their crosses and palms of victory gives a note of unusual

effectiveness, creating an impression of "a great multitude which no man can number," leading the eye and mind of the beholder up to the Christ enthroned in a glory of golden light. Above the Saviour and breaking through the vision of angels is the rainbow of promise. The legend at the base reads "Well done, good and faithful servant, enter thou into the joy of Thy Lord." The treatment is purely symbolic.

The window is located in the North Transept and receives no direct sun; hence the color scheme is unusual—combining delicacy with brilliance. The dominant note is silvery white which is made, however, to vibrate by sparkling bits of ruby, blue, green and purple placed skillfully in juxtaposition. The effect is similar to that obtained in the primitive glass and by the earliest workers. It is an interesting and successful experiment in the play of color and light, in the use of symbolism with the object of decoration.



NORTH TRANSEPT WINDOW, CALVARY CHURCH, GERMANTOWN, PA.  
DESIGNED AND EXECUTED BY WILLIAM WILLET AND ANNIE LEE WILLET  
STEWARDSON AND PAGE, ARCHITECTS